

JEFFERSON MONTHLY

Train Holdup on S.F. Co. Train No. 13, Siskiyou,
Oregon, October 11, 1923. Four Men Killed.

REWARD

of \$4800.00

For Arrest and Conviction of the Men

At least three implicated. Below are the names of three brothers wanted in connection with the robbery. Communicado.

Wire information, char.
Railroad Company, or to
C. E. Terrill, Sheriff.

Tunnel 13

HOW FORENSIC SCIENCE
HELPED SOLVE AMERICA'S
LAST GREAT TRAIN ROBBERY

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PHOTO: LEE BROOMFIELD/METROPOLITAN OPERA

Tchaikovsky's *Eugene Onegin* with Anna Netrebko as Tatiana and Mariusz Kwiecien as Eugene Onegin (see *Metropolitan Opera* listing, p. 27 for details).

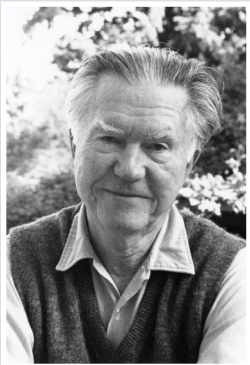


PHOTO: KIM STAFFORD

William Stafford served as Poetry Consultant to the Library of Congress (now U.S. Poet Laureate) and as Oregon's Poet Laureate. His poetry is featured this month in celebration of the 100th anniversary of his birth.



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By Edgard Espinoza and Pepper Trail

Every fall, the maples and dogwoods color the foothills of southern Oregon with yellow and orange highlights, flaring vibrant among the dark green pines. Through these Siskiyou Mountains, the railroad line once known as the "Road of a Thousand Wonders" snakes its way toward California, crossing moss-covered ravines on rickety trestles and piercing the mountain ridges with long dark tunnels. This segment of the Southern Pacific railroad line is all but abandoned today, and walking among the decaying railroad ties and rusting steel tracks, it is hard to imagine that exploding dynamite once filled the air with black smoke, and bloody bodies were left to die on these tracks. But on a distant October morning in 1923, this was the site of the West's last great train robbery, committed by three deranged criminals: the DeAutremont brothers.



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The System We've Built

I just returned from a meeting of station managers from across the country who gathered to take stock of the public radio system and develop strategies to attract and engage the next generation of listeners. It's always refreshing to step back from the churn of daily operations to view the bigger picture. As local stations, together with NPR and the other national producers and organizations, look to the future, it's also pretty amazing to consider the system we've built together.

The public radio system today is comprised of over 900 stations that broadcast, stream and podcast a diverse array of programming.

Roughly one-third of programming aired by the average public radio station is locally produced and deals with community and regional topics of importance. In the area of news and public affairs, public radio collectively deploys more than 1,400 reporters, editors and producers in 21 domestic bureaus and stations across the United States and 17 foreign bureaus around the world—more than any of the major TV broadcast networks. This represents a robust and growing on-the-ground commitment to news gathering and journalism.

While many traditional news sources are contracting or disappearing, recent investments in expanded journalism efforts by stations—often through innovative partnerships—are helping to improve public radio's role in international, national and local news. Public radio stations now reach more people than the total circulation of the top 114 national newspapers. In numerous national surveys, public radio is identified by members of all political parties as one of the most trusted sources for news and information.

In its music and cultural programming, public radio has created a valued partner-

ship that connects music and those who devote their lives to it—artists, performers and composers—to audiences. Local stations play a significant role in music discovery, preservation, education, and local music economies. Nationally, more than 180 public radio stations have full-time music for-

mats and 490 play music as part of their programming lineups. On the whole, local public radio stations air nearly 5 million hours of music per year, the majority of which is local programming and includes 3,000 in-studio and community-based performances. Public radio provides a home for genres

that are not economically sustainable in the commercial market, including classical, jazz, folk, opera and independently produced music. Local public radio stations help support and strengthen other cultural institutions in communities, including symphony orchestras, music festivals, theater groups, and historical venues.

As the public radio system considers its future in the hazy age of digital everything and technology fever, two things remain absolutely clear. Creative, inspired content and an ability to tell the story of the human experience will continue to be central to our relevance and success — no matter what platforms or future listening devices emerge. And, the unique partnership between NPR, providing unparalleled national and international content, combined with content generated by engaged, passionate and well-run local public radio stations connected to their communities, will be key to our ability to remain essential in a world of exploding media choices.

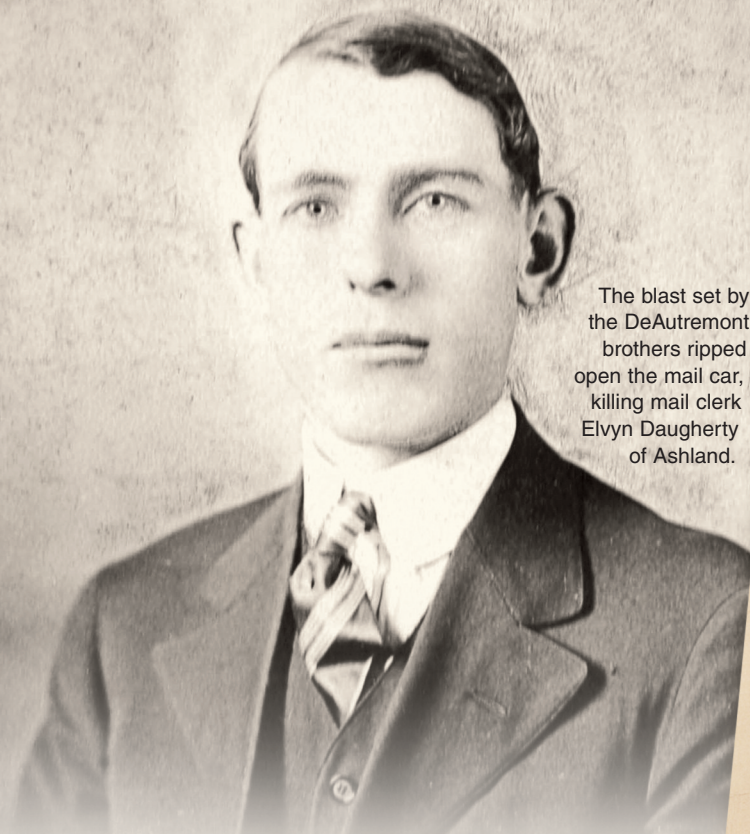
Paul Westhelle, Executive Director,
Jefferson Public Radio



Tunnel 13

**HOW FORENSIC SCIENCE HELPED SOLVE
AMERICA'S LAST GREAT TRAIN ROBBERY**

**BY EDGARD ESPINOZA AND
PEPPER TRAIL**



The blast set by the DeAutremont brothers ripped open the mail car, killing mail clerk Elvyn Daugherty of Ashland.

Every fall, the maples and dogwoods color the foothills of southern Oregon with yellow and orange highlights, flaring vibrant among the dark green pines. Through these Siskiyou Mountains, the railroad line once known as the “Road of a Thousand Wonders” snakes its way toward California, crossing moss-covered ravines on rickety trestles and piercing the mountain ridges with long dark tunnels. This segment of the Southern Pacific railroad line is all but abandoned today, and walking among the decaying railroad ties and rusting steel tracks, it is hard to imagine that exploding dynamite once filled the air with black smoke, and bloody bodies were left to die on these tracks. But on a distant October morning in 1923, this was the site of the West’s last great train robbery, committed by three deranged criminals: the DeAutremont brothers.

This cowardly and murderous event outraged America, leading to an intense manhunt. The crime itself is a story that has been told many times, but much less has been written about the pioneering use of forensic science in the investigation that followed. Few people realize that the remote mountain wilderness of southern Oregon was the location of many law enforcement firsts in the United States.

THE CRIME

On October 11, 1923, the Southern Pacific train #13, called the Oregon-California Express, was slowly laboring up the Siskiyou grade, on its way to San Francisco. Normal safety procedures called for slowing the train at the top of the Siskiyou Pass to test its brakes before the steep descent into California. At that moment three men, who had been hiding next to the then well-known Dollarhide toll road, climbed aboard just as the train entered Tunnel 13. These men were later determined to be the three DeAutremont brothers: twins Roy and Ray, and their younger brother Hugh.

Once on board, the DeAutremonts leveled their sawed-off shotguns at engineer Sydney Bates, and forced him to stop the train inside the tunnel. They focused their attention on the mail car, which

Train Holdup of S.P. Co. Train No. 1-13, Siskiyou, Oregon, October 11, 1923. Four Men Killed.

REWARD of \$4800.00

For Arrest and Conviction of Each Man

At least three implicated. Below are photographs and descriptions of two of three brothers wanted in connection with the holdup. Should be arrested on sight and held incommunicado.

Wire information, charges collect, to D. O’Connell, Chief Special Agent, Southern Pacific Railroad Company, or to C. Riddiford, Post Office Inspector in Charge, Ashland, Oregon, or to C. E. Terrill, Sheriff, Jackson County, at Medford, Oregon.



No. 1. Roy DeAutremont

Age: 23 years
Weight: 135 to 140 lbs.
Hair: Medium light, bleached by sun
Height: 5 ft. 6 inches
Complexion: Sandy
Eyes: Light brown. Small. Wears glasses at times, and eyes appear granulated and squinty.
Face broad, short cut neck, long nose and prominent nostrils
Face smooth. No marks. Head round
Twin brother of Number Two.



No. 2. Ray DeAutremont

Age: 23 years
Height: 5 ft. 6 inches
Weight: 135 to 140 lbs.
Complexion: Sandy
Hair as shown in Number one.
Broad face, short cut neck, face smooth.
Eyes: Light brown and small.
Twin brother of Number One.

No. 3. Hugh DeAutremont, alias E. E. James

Age: 19—Looks older
Height: 5 ft. 7 inches
Weight: 135 lbs.
Complexion: Fair
Eyes: Blue
Nose: Slightly pug
Hair: Medium light, slightly sandy and curly
Smooth shaven, wore short test rain coat; also had mackinaw, but don’t know what color
Brother of Numbers One and Two.

The U.S. government eventually issued 2,265,000 wanted posters printed in English and five other languages which were then distributed internationally.

PREVIOUS PAGE: Tunnel 13, Ashland, Oregon — site of the last “great” train robbery in the west.

they apparently believed was carrying cash or other valuables. Seeing the armed robbers approaching, Postal Clerk Elvyn Daugherty locked himself in the secure mail car. However, this quick action was not enough to save the young clerk. The DeAutremonts had come prepared with a large charge of dynamite, which they attached to the door of the mail car and detonated, blowing Elvyn Daugherty to pieces. A brakeman named Charles Orin Johnson who emerged into the smoked-filled tunnel to investigate the cause of the explosions was gunned down and killed. The DeAutremonts then ordered engineer Sydney Bates to move the engine forward and fireman Marvin Seng to uncouple the mail car. However, their dynamite explosion had caused such damage that the railroad cars couldn’t be separated, and the mail car was so filled with smoke that they couldn’t find the money they had planned to steal. Faced with the complete failure of their robbery, and determined to leave no witnesses, the DeAutremont brothers murdered engineer Sydney Bates and



CREDIT: EDICARD ESPINOZA

Tunnel 13 has cut through Siskiyou Pass since 1887 and is 3107' long.

fireman Marvin Seng in cold blood, shooting them as they held their hands in the air (the coroner later determined that the bullets went through the raised arms of the victims before striking their temples). The DeAutremonts then fled, leaving death, destruction, widows and fatherless children behind them.

THE CRIME SCENE AND THE EVIDENCE

Crime scene investigations in 1923 were based on good old-fashioned logic by street-smart law enforcement officers. As soon as responding personnel realized that engineer Sydney Bates and fireman Marvin Seng had been shot, posses formed to look for the murderers. The largest man hunt ever assembled included Southern Pacific railroad investigators, local citizens, members of the Oregon National Guard, personnel from Sheriff's office from California and Oregon, and local police officers. All these individuals collected evidence they deemed important. A novel idea was to use airplanes to fly low over the mountains looking for suspects, a law enforcement first.

About 2 miles south of Tunnel 13, a cabin was found which showed evidence of recent habitation and was thought to have been used while planning the holdup. This became a second focus of the investigation. Several other campsites were discovered that appeared to have been used during the escape. Examination of case records in the sheriff's office of Jackson County, Oregon, reveals the following partial list of the evidence collected from the tunnel:

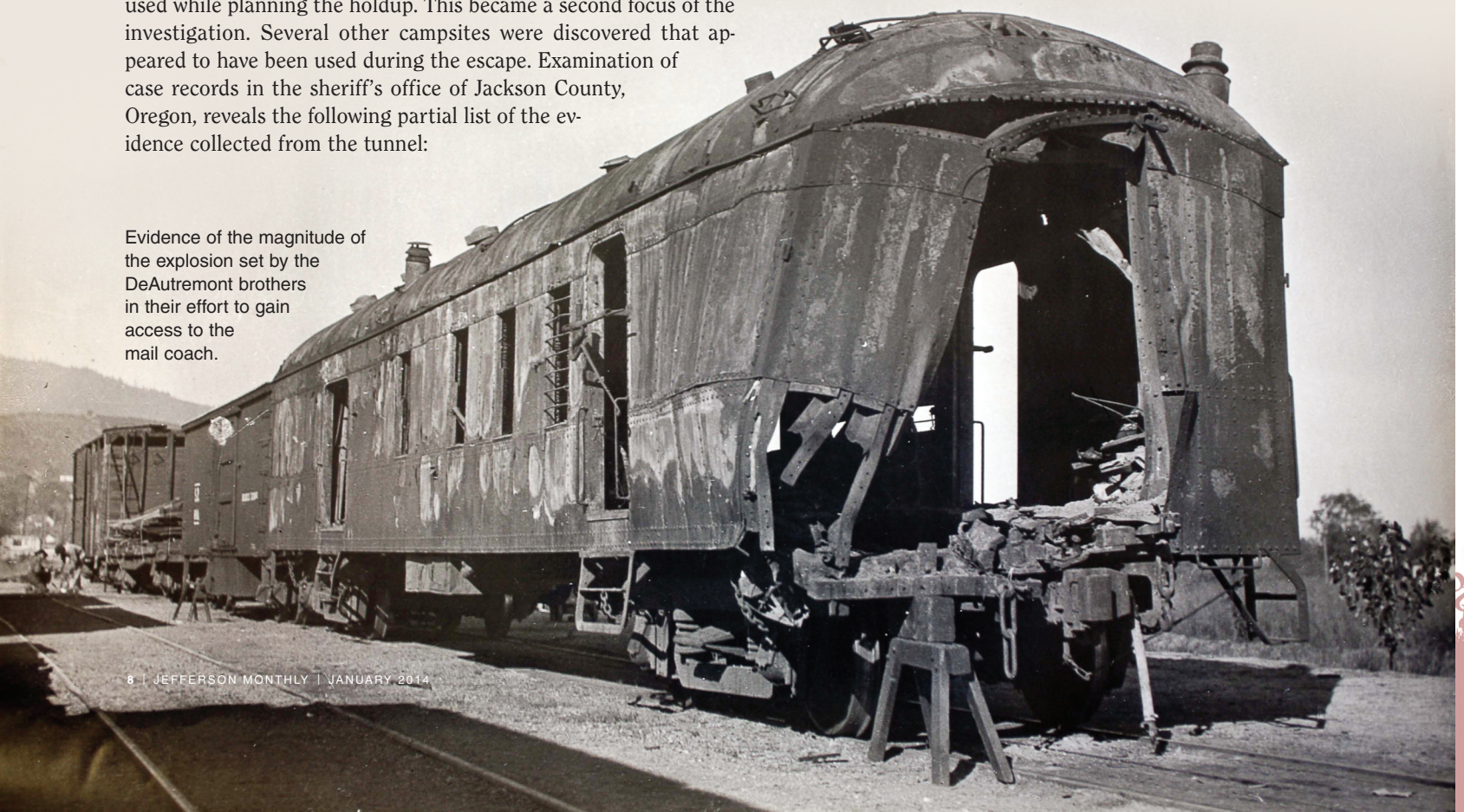
- One colt automatic pistol 45 caliber
- One pair of "Pay Day" brand bibbed overalls
- Detonating machine
- Fuse wire and cap
- Several 45 caliber shells
- 12 gauge shot gun shells

Some of the evidence collected from the cabin and campsites included:

- One towel from cabin near tunnel
- One union suit from cabin near tunnel
- Three brown canvas blanket bags
- One scorched coat
- One valise
- Two cans
- One pair of gloves, leather
- One pair socks, from cabin near tunnel
- Three pieces of wire and bone from cabin fireplace
- Two gun wipers cloth

CONTINUED ON PAGE 22

Evidence of the magnitude of the explosion set by the DeAutremont brothers in their effort to gain access to the mail coach.





Jefferson Almanac

Paula Bandy

As a Writer...

I work mostly from home. Those of us who choose this way of life are a bit of an anomaly. We are also both blessed...and cursed. We have the pleasure of staying in our jammies all day, but we also have to deal with the noise of the leaf blower at 8am. My friend Doug writes, "My writing space has been invaded by noise all week. Damn gutter cleaners and their crane that always seems to be backing up, making this piercing high pitched BEEP that keeps warning me. I'm safe at my desk. I don't need to be warned..."

I personally prefer a little calming background noise, gentle, even, rhythmic music like sitar, guitar, piano — not classical, and not full of understandable lyrics. Even a lawn mower in summer works as long as it's not too close. Hearing individual conversations, live or piped, doesn't work, and sporadic clicks, knocks and shuffles don't either. Libraries (too quiet) and coffee shops (too chatter) are fine for research and reading but are distracting for me when I'm doing more focused writing. Sitting outside with bird-song and undergrowth scufflings works well. For me, finding a thoughtful writing space is a fine line between too noisy and the right kind of quiet: non-startling, even-toned noise is my key for contemplation.

When I decided to get serious about my writing I first wondered how. Some forms of writing are self-indulgent acts. They often require a set of circumstances conspiring to actualize the reflective process; these writings don't just happen.

Why do I write?

Writing is like breathing for those of us who do

much of our thinking in ink. I write because I can't keep it in. I write because I aspire to inspire to make the world a beauty filled place. I write not because it's fun, because often it is not; often it is arduous and painful and shameful and unrelenting.

The question often asked of writers is "Where do you find your inspiration?" Most of us could honestly say in the crack of concrete, or the crack of dawn, or even the cracking of an egg. It seems, for most non-writers, the iconic image of an author is sitting at a desk with a typewriter and a furrowed brow, staring holes into the wall and then typing madly. Sometimes this actually does occur, but more often not. And, almost always, behind every story is another story. How do we become inflamed by a flash of abstraction, as if a speck of water dropped into our eye and caused us to see in a new way?

A writer's job is to observe and reflect on the nature of human relationships and with the world we inhabit. One iconic image for me is of the character, poet Pablo Neruda, in the film, *Il Postino*, standing on a balcony staring off into the beyond while peeling an onion. Envisioning this scene it makes sense to me how Neruda, when penning the lines "onion, clear as a planet, and destined, to shine" from his poem *Ode to an Onion*, may have found his inspiration.

The story of Russian poet Anna Akhmatova comes to mind. When asked as she was standing in the freezing cold outside a prison hoping to get a package to her son, "Can you describe this?"

"Yes," she answered, "I can."

A common instruction given to those learning to write is "show, don't tell." The thing about writing is that although writers are observers who wit-

Writing is like breathing for those of us who do much of our thinking in ink.

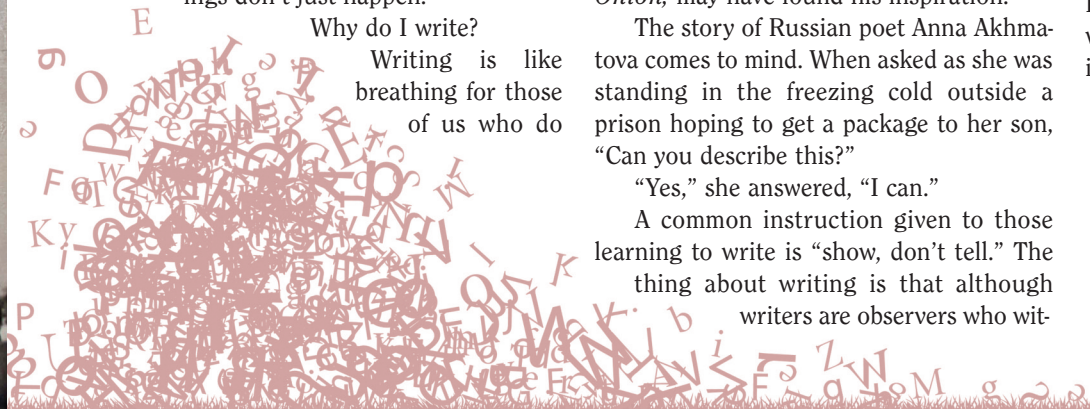
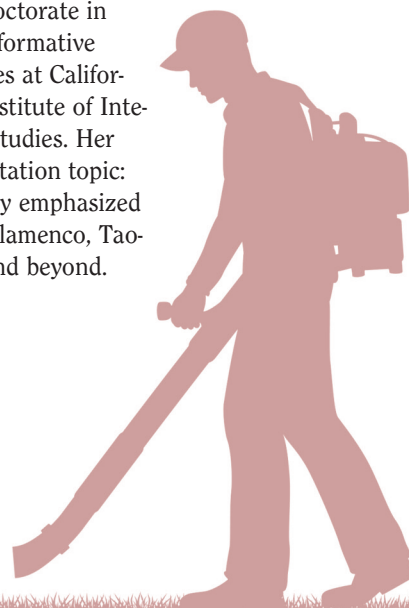
nesses the many facets of life and human nature — much of what writing is about is not simply observing or showing, but about causing the reader to *feel* the grit of life as it abrades our skin, not simply see it.

Yes, writing is an act of sharing a story but even more so it's an act of sharing feelings. Poignantly. Playfully. Purposefully.

Fine writing is about creating the extraordinary out of the ordinary. The essence of great writings are words unfolding as a wisp of smoke infuses the pungent scent of tobacco in your nostrils. There is embodiment of the emotive, the sensation. You see it, you feel it, you're there. Sometimes even life's little annoyances inspire. Beep beep beep.... You are safe. You are startled from complacency. You are complicit.

In the gleaming word sutras of the ordinary, inspiration sweeps in from everywhere. And then we share.

Paula Bandy is a writer, visual artist and beautyosopher. She is currently working on her doctorate in Transformative Studies at California Institute of Integral Studies. Her dissertation topic: Beauty emphasized with flamenco, Taoism and beyond.



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Theatre and the Arts

Molly Tinsley



The Camelot Challenge

Back in 2002, when Livia Genise became Artistic Director of Actor's Theatre in Talent, she expressed her interest in producing the musical *Annie*, and her desire to make musicals a vital element of the theatre's repertory. She heard plenty of discouraging words. Their gist: the Rogue Valley lacked the performers necessary to support such an enterprise. Eleven seasons have passed since *Annie* played to resounding applause, and they have proved the naysayers wrong.

Actor's Theatre has been renamed Camelot, an indication, perhaps, of Genise's commitment to theatre as a force for positive social change. The remodeled feed store that entertained 8,000 patrons when she began has been left behind for the new James Collier Morrison Theatre Building, which features more seating, sophisticated technical capabilities, and dressing room space (what a concept!). Last year over 21,000 folks attended performances under its expanded roof. Throughout this change and growth, each season has devoted anywhere from one third to one half its offerings to works of musical theatre. Repeatedly Genise has demonstrated her genius for transforming large casts of all ages and levels of experience, from Equity veterans to novices, into denizens of its magical realms.

Camelot holds general auditions once a year, which continue to reveal the deep, often hidden bench of musical talent available locally. The process might discover a student venturing out from a theatre program at school; but it might just as well turn up a businesswoman, a dentist, or a paramedic. Or it might identify a performer with an impressive resume who just relocated to the Valley. Whether casting draws on ten-year-old kids or stage-seasoned adults into their seventies, selection means a rigorous commitment to twelve weeks of rehearsals and performances, with no time off. Believing strongly in the symbolism of paying actors, the theatre

does give each performer an honorarium—still no one could be accused of taking on the Camelot challenge for the money.

In the past decade a strong core of performers and designers who thrive on this challenge has formed the bonds of a resident company. Says Genise, "These are the people I would trust to climb a mountain with." Don Zastoupil, whose stunning set designs have enhanced Camelot productions since 2006, expressed the appeal of "the team aspect" of his work. "Everybody's focused on the same thing. Everybody likes what they're doing — that's why they're here."

When you talk with Genise about her journey with Camelot, you note a recurring phrase—"she was ready to handle the choreography," or "he was ready take on that role." It signals an approach to making theatre that begins with the Camelot Conservatory, for kids 9-17 years old—a six-week summer camp whose mission is to train the next generation of theatre artists. Similarly Camelot mentors the development of all its artists, matching new tasks to learning curves, and encouraging the players to continue to stretch and polish their crafts.

The recent production of *Evita* exemplified Camelot at its best. It began with Genise sensing, "We were ready"—to handle the musical challenges of this popular opera. She herself had never had the opportunity to play *Evita*, though always wanted to and had definite ideas about the vision that should embrace the production. Rather than play up the sensationalism of Peron's attraction to young girls and *Evita*'s manipulative ambition, she wanted to bring out the depth of their emotional relationship. It wasn't simply two opportunists, but two hardened hearts who stumbled into a great love. The gadfly role of Che, too, became softer, more humanized, under Genise's direction.

The staging required by opera happens often at the expense of direction. And per-

formers can be leery of any upswelling of genuine emotion that might interfere with their voices. In this production, the lead singers became conduits for both the melodies and a full range of feeling. Add the live music of a five-piece orchestra in the wings (another hallmark of the Camelot musical), riveting choreography by Genevieve Andreaessen, and the succession of haunting historical images from designer Brian O'Connor, projected on the upstage wall. The result was the richly moving theatre experience that made it necessary for Genise to extend the run.

Now here's a peek at some peaks on the Camelot horizon:

Livia Genise herself will be performing Loretta Lynn, January 9–19, in the next of Camelot's popular "Spotlight" series—a little biography and a lot of music. Joining her for the Loretta-Conway Twitty duets, Bob Jackson Miner will also narrate and play the harmonica—though probably not simultaneously.

2014 is David Gabriel's lucky year, and ours too. He will score a trifecta as Max in *The Producers*, Jean Valjean in *Les Misérables*, and Tevye in *Fiddler on the Roof*.

Genise is putting out an *outrageous humor* alert for *The Producers*. She promises that all shocked and indignant responses will be diffused by astonishment at the dancing.

Pat O'Scannell will star in "Spotlight on Edith Piaf," singing all in French! Presila Quinby will narrate.

Three new directors will be flexing their chops next season!

Summer will bring another pop-opera to Camelot: the international smash-hit *Les Misérables* with its cast of thirty, made to look like thousands.

And in the distant future: Erik Connolly, who charmingly promoted his version of *Evita*'s story as Che, will play the part of Jesus in *Jesus Christ, Superstar*. By the way, it's the box office success of *Evita* that made the high-ticket *Superstar* possible.

To stay abreast of all the things Camelot makes happen, you can visit the website at www.camelotheatre.org.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the memoir *Entering the Blue Stone* (www.fuzepublishing.com)



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Inside the Box

Scott Dewing

Shattered Windows

An “operating system” is what underlies all the various digital devices you use on a daily basis. Without it, your smartphone, computer, or tablet is just a collection of silicon, plastic, various metals, and some glass. The operating system, or OS, is the software that allows these otherwise inanimate objects to come to life. Other applications hum along on top of the OS. Without it, these apps are just a collection of code that can do nothing.

Most folks are somewhat aware of the OS on their computer, especially when it is not functioning properly. Anyone who has used the Microsoft Windows OS has most likely experienced the “Blue Screen of Death” (or BSoD), which is that terrible screen that erupts from your monitor when the OS crashes so hard that everything is dumped from memory. That string of indecipherable numbers on the BSoD screen are referencing the exact memory address spaces where the error occurred. Those numbers don’t mean anything to anyone—probably not even the evil programmers who originally created the BSoD and thought it would be funny to display the memory addresses to an end-user who doesn’t even have an inkling as to what they are, let alone how bits and bytes are moved in and out of random access memory on their computer.

Not to pick on Microsoft though. The Apple OS has its own version of the BSoD. Usually it’s just a simple screen that instructs you to restart your computer by holding down the power button. Other times it’s a debugger log that is even more hideous than any BSoD you’ve ever seen.

But BSoDs are becoming a thing of the past as operating systems have matured and stabilized as a technology. That’s been my experience anyway over the arc

of a 20-year career in IT during which I’ve deployed and maintained thousands of Windows (as well as some Apple and Linux-based) computers.

As the stability of the OS has improved, it has receded to the background. This is particularly the case with mobile devices such as

smartphones. Operating systems are increasingly becoming ubiquitous and as they do, users are less and less aware of what runs the devices they rely upon on a daily basis—let alone how any of it even works.

And it now looks as though 2013 may have been the last year you will ever pay directly for an operating system, in-

cluding Microsoft Windows. With Apple’s announcement in October that the latest upgrade to its OS, which is called “Mavericks,” would be free of charge, the era of the free operating system has officially begun.

I say “officially” because there have been free operating systems, such as Linux, for many years now. But for the most part these “open-source” operating systems have been outside the mainstream of most home and corporate users due to market inertia and some required technical savviness on the part of the end-user to install, maintain, and use these “free” operating systems.

All of this is bad news for Microsoft, whose Windows operating system has been the dominant OS on the desktop computer for many years now. In fact, the OS is what made Microsoft. For those of us who are old enough to remember the Time Before the Internet—those dark ages when desktop computers were disconnected islands of data processing—we probably remember MS-DOS, or the “Microsoft Disk Operating System.” Released in 1981, MS-DOS was the brainchild of Microsoft founders Bill

“With Apple’s announcement in October that the latest upgrade to its OS, which is called “Mavericks,” would be free of charge, the era of the free operating system has officially begun.”

Gates and Paul Allen. Later, it was replaced by Microsoft Windows, which was really just MS-DOS with a “graphical user interface,” or GUI (pronounced “gooey”) running on top.

Fast-forward 30 years, and Microsoft Windows is still the dominant desktop OS. If you buy a PC today, it will probably come with Windows 8 on it. Approximately a quarter of Microsoft’s revenue is generated from operating system and/or licensing sales. Obviously Microsoft can’t just go cold-turkey on giving away their operating system for free. They did, however, make the first step in that direction by offering Windows 8.1 to consumers for free.

That was more of a baby step though as this free upgrade was only offered to existing Windows 8 customers. Industry pundits argue that this move by Microsoft is merely a marketing ploy and that “Windows 8.1” is just a collection of updates that otherwise would have been available for free to licensed users via Microsoft’s Windows Update service.

Nonetheless, it signals a change in Microsoft’s strategy. Microsoft has a unique challenge ahead. As the market paradigm shifts and consumers come to expect not to pay for operating systems, but rather have them bundled with value-added devices and services, Microsoft will need to also shift toward a devices and services model. They’ve already begun this transformation, but they may be a few years behind and billions of dollars short to gracefully reinvent themselves without undergoing some serious restructuring pain.

When Microsoft was founded in 1975, they seized on the paradigm shift toward desktop computers. At that time the company best poised to capitalize on that paradigm shift was IBM. They didn’t and went into a corporate tail-spin with declining revenues and massive corporate downsizing that rocked the organization to its core.

Today, Microsoft is in a similar position and struggling to change. If they do not, they will go through the same upheaval as IBM did during the early 1990s. History seems to be steeped in irony. The very operating system that brought Microsoft to prominence may also prove to be their undoing.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

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Recordings

Don Matthews

Music at the End

When I was a student at university, I earned extra money by singing in a church choir and at a temple. As part of my duties, I often took part in services to mark the passing of a member of the congregation. Sometimes family members had specific music they wanted to hear; when they didn't know what to choose, the rabbi or minister would select something he deemed appropriate, like Handel's "The Trumpet Shall Sound" or Copland's arrangement of "At the River." The music was beautiful, but mostly I sang to make a little extra money. I didn't think too much about the deeper meaning of the piece. I was paid to help people honor a life, but it wasn't personal.

That all began to change in the late 1980s as fellow musicians and colleagues at the San Fran-

cisco Opera began to die, victims of HIV/AIDS. What I heard and sang at their services became more than just great music. It expressed the shock and sadness of the passing of so many young men at a time when language wasn't enough. The music connected me to those who were gone; it would often bring me to tears.

When my father-in-law, Bill, died some years ago, his wife, Barbara, asked me to help choose the music for his memorial service, which was to be held in Connecticut where they had spent the greater part of

their lives together. The service would consist of readings of poetry and prose, as well as personal stories and reminiscences. Barbara was looking for music that would connect the parts together and celebrate the life of this humane man.

Years later, when I talked with my wife as we filled out my Oregon Advanced Health Directive, we talked about what I would want to have played at my own service.



We chose several works: the “Larghetto” from Handel’s Concerto Grosso No. 12 in B minor, the Brahms “Intermezzo in A major” from his Piano Pieces, Op. 118, and Dvorak’s setting of the 23rd Psalm, which I was to sing. These pieces all convey a sense of rest and peace, but hint at a reluctance to let go. They underscore the mixed feelings of people gathering to try and say goodbye to a husband, father, teacher and friend.

Years later, when I talked with my wife as we filled out my Oregon Advanced Health Directive, we talked about what I would want to have played at my own service. I considered not only pieces that were favorites of mine, but also music that I hoped would comfort those listening and remind them of me. Here are just two of my choices.

Mozart’s Clarinet Quintet holds a particular place in my heart, especially the slow movement. Its long, sinuous melody is both hopeful and nostalgic; it just seems to keep going past where it feels like the phrase should end – [maybe echoing my own searching hope that something continues when this life is done]. I would also want to include the final movement, which is so playful and full of wit; I love the passing back and forth between the clarinet and strings and the wide range the clarinet uses in this joyful melody. In this movement I would hope to convey a sense of my life as a performer interacting with actors and musicians as well as fellow workers with a sense of fun and collaboration.

From the many pieces by Bach, I chose the aria, “Schlummert ein,” from the Cantata BWV 82. The text contains the contradiction I mentioned above, one we feel as we remember someone who’s died. The text says in part, “Slumber now, you weary eyes,” which alternates with “World, I own no part of you.” I have been privileged to sing this aria many times, but I think the version by Lorraine Hunt Leiberson is the ideal one. In this performance this great singer, who died too young, fully conveys the timelessness of Bach with her rich, golden voice and impeccable musicianship.

Music has great power to speak to people that we love. It can help convey something of who we were, of what moved us and of how we lived. I think of it as a gift to those who remain and are left to remember.

Don Matthews is JPR Classical Music Director and host of *First Concert*.



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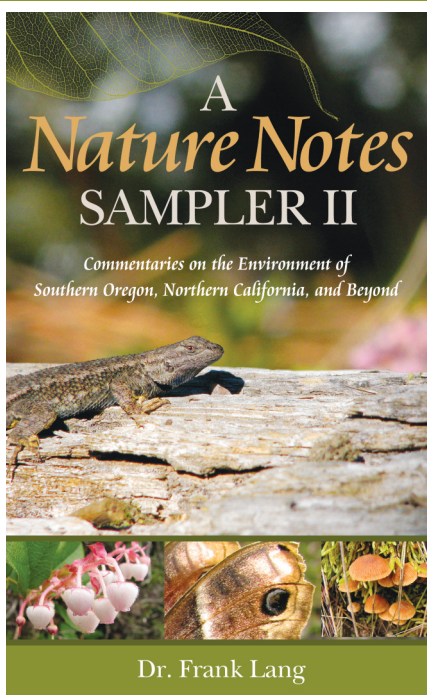
We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

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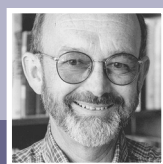
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Nature Notes

Frank Lang

Digger Bees

Last July our grown children, their spouses, and our 11 year old grandson paid us a Fourth of July visit. We live just below a water feature in Ashland that is hugely attractive to 11 year old boys, the Talent Irrigation District's ditch complete with water, tadpoles, water striders (also known as Jesus bugs, because?... well, they walk on water) and a host of other animals, both micro and macroscopic. During a lull in frenetic holiday activities, they all took a walk along the ditch, in Mighty Milo's case, in the ditch. They came back to report seeing bees of a different sort buzzing around the ditch.

What were they, they asked? "Don't know..." said I, "Let's go look."

What we found, to-ing and fro-ing from underground via 15 or so strange looking structures on the ditch bank, were bees that looked sort of like Bumble Bees, but not quite. They were black and yellow all right, but not the large typical bumbler

moving deliberately from flower to flower. They seemed smaller and flightier than regular bumble bees as they flew along the water's edge to quickly dash into one of these structures to vanish or emerge and fly away. I confessed I didn't know what they were, but I was certain they were bees.

Just to make sure, I took a couple of photos and sent them to Southern Oregon University's Peter Schroeder, an entomologist interested in native bees.

Peter recognized our bees as Digger Bees, most likely *Anthophora bomboidea* subspecies *stanfordiana*. The generic name is Greek; Anthos means flower; and Phora

is a kind of bee. Flower Bee is another English common name for some members of the genus. The specific epithet *bomboidea* refers to their resembling a true Bumblebee in the genus *Bombus* — *ioidea* is a Greek ending meaning like. The genus *Anthophora* is found on all continents except Australia and is one of the largest

I confessed I didn't know what they were, but I was certain they were bees.



These turrets are elongated tubes with a vent like slit along the top and are constructed from native soil particles glued together by female wasps.



Digger bee beginning a burrow.

genera with about 450 species in the family Apidae.

Because we took no prey, identification of subspecies *stanfordiana* is a guess, based on its prevalence in Northern California just to the south. The name of the subspecific epithet, one of five recognized for the species, was used because its original scientific description was based on a specimen collected on the Stanford University campus.

Fortunately, these Digger Bees and their relatives are the subject of R.W. Brooks' 1983 exhaustive monograph (available via Google Scholar), the source of much of this information and more than most readers want to know.

Some curious observations from Brooks: Females when netted or disturbed let loose the strong citrial-like lemon scented odor. When this happens, the odor attracts females from up to 40 meters away, presumably to make a show of force if a nest site is disturbed, an idle threat as it turns out. Although they look like fearsome Bumble Bees, large, and black and yellow, Digger Bees cannot sting. We consider them Batesian mimics, where a harmless species like tasty Viceroy Butterflies resembles the foul tasting Monarch Butterflies or some harmless black and yellow flies look like wasps, similarities that work to the advantage of the mimic.

As you can see in the photo, the strange looking structures, known as turrets to the learned, are elongated tubes with a vent like slit along the top and are constructed from native soil particles glued together by female wasps. Females swoop along the water

taking in water to use in turret construction. Apparently, she regurgitates the water to make mud of the soil of the ditch bank to use in construction. Brooks reports that a female might make up to 80 trips a day.

These bees are social, but not in the hive sense. Females like to build nests in close proximity where conditions are optimal:

proper exposure, soil conditions, proximity to water, pollen, and nectar. We found about 15 turrets along the maybe 50 feet of irrigation ditch.

The turrets cover the opening to a passageway excavated by the female that lead to waxy lined cells which she builds. Once constructed she adds pollen and nectar as provisions, then deposits an egg liquid mixture. The cell is then sealed to await the development of the egg and its maturation to adulthood. Once finished laying eggs, the female plugs the passageway entrance using materials from the turret. Females may construct two or maybe three nests in an average lifetime of 49 days. Males live 33 days. Copulation is even briefer, 18 seconds or so.

To learn more about the sex life of Digger Bees? Go to Google, be a scholar.

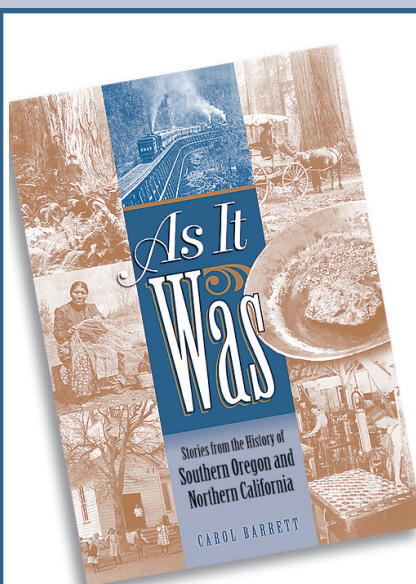
Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

Brooks R.W. 1983. *Systematics and Bionomics of Anthophora: The Bomboides Group and Species Groups of the New World* (Hymenoptera—Apioidea, Anthophoridae). U Calif Publications in Entomology V 98 Berkeley, London. <http://books.google.com>

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BY CAROL BARRETT

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As It Was

Stories from the State of Jefferson

Jacksonville Miner Describes Life in His Cabin

by Dennis M. Powers

A mining claim filed in 1854 by Benjamin F. Miller contains a description of his cabin that affords a glimpse into life at the time.

Miller described the 8-by-10-foot cabin as "commodious," and built with logs, as he put it, "hacked down by brute force using the old root axe." He hung his clothes on nails driven into the walls. The furnishings included a crude table, benches and bunk beds. The cabin had a fireplace made of mud and sticks and a stone hearth.

"Cooking was as primitive as the shelter," Miller's claim stated. "A camp kettle and a frying pan were the only utensils; the diet was beans and bacon, augmented by bread purchased from the bakery. A batch of beans was prepared once or twice a week, warmed slightly for breakfast." Miller said the exhausted men frequently ate cold beans for supper.

Work began at daybreak. After an exhausting day of mining, miners stored their gold in a plugged hole drilled in a cabin log. Miller said there was no time for night life, and, as he put it, "no energy even if there had been time."

Sources: *Nuggets of News*. Gold Hill Historical Society. "July/August/September 2002, pp. 5; Hanes Jr., Francis and Vern S. Smith, *Gold on Sterling Creek*, Gandee Printing Center, Inc. Medford. 1966.

Vining Brothers Built Ashland Theater

by Maryann Mason

After teaching in New York City, Irving Vining returned to Ashland and joined his brother Robert in constructing the 570-seat Vining Theater on the corner of East Main and First streets.

A community eager for culture enthusiastically greeted the theater, completed in 1914 at a cost of \$35,000. For the grand opening social event on May 14, 1914, the New York Grand Opera Company presented Gounod's Opera *Faust* with a protégé of Enrico Caruso, Salvatore Giordano, in the leading role.

The audience, dressed in their finest, paid from \$2 to \$5 a ticket. Patrons of the same opera paid only 50 cents to \$2 the following night at Medford's Page Theater.

The *Tidings* newspaper described the Vining Theater as a "modern playhouse complete in beauty and detail." The theater offered live performances each night of either a vaudeville group or a touring show, and frequently motion pictures known at the time as "photoplays." The price of admission was 10 cents in the gallery, 20 cents on the lower floor and the balcony, and 30 cents for box seats.

A theater chain bought the Vining in 1932 and renamed it the Lithia Theater.

Source: Sweet, Charles. "Professor Irving E. Vining: Ashland's Silver-Tongued Orator." *Table Rock Sentinel*, June 1987; "Lithia Theater." *Cinema Treasures*. As viewed at www.cinematreasures.org/theaters/10059.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.

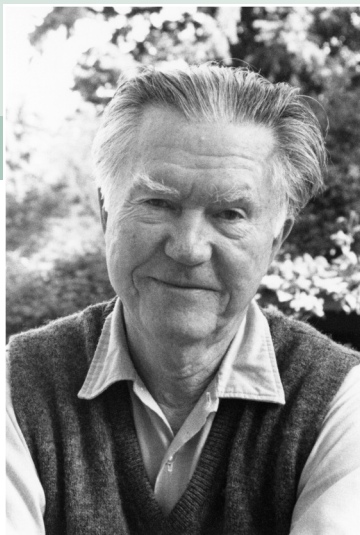


PHOTO: KIM STAFFORD

Poetry

William Stafford

This month poetry readers celebrate the 100th anniversary of William Stafford's birth. His birthday will be honored with a reading of his poems in Ashland on January 16 at 7:00 PM in SOU's Hannon Library, Meese Meeting Room 305. Throughout 2014, Oregonians can take part in Oregon Reads by reading Stafford books and attending talks on his poems, children's books, short stories, and memoir. Stafford, who died in 1993, was one of the United States' foremost poets and teachers. Author of more than sixty volumes of poetry and recipient of the National Book Award for *Traveling through the Dark*, Stafford served as Poetry Consultant to the Library of Congress (now U.S. Poet Laureate) and as Oregon's Poet Laureate. The first two of this month's poems were written early in his career, "Perspective" in 1949, and "A Survey" in 1951. "Perspective" has never appeared in a book, while "A Survey" was first collected in *Winterward*, Stafford's PhD dissertation for the University of Iowa, which has recently been published by Tavern Books. "Buddha's Thoughts," written in 1985, appears in a book for the first time in *Sound of the Ax: Aphorisms and Poems*, published by the University of Pittsburgh Press. All three poems are used with permission of The Estate of William Stafford.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

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Please allow two to four weeks for reply.

Perspective

From far enough even a war is a murmur
and frenzied fighters move as dreamers;
monuments grow slimmer.

From high enough even explosions call
soft into space and form a bell
of smoke that cools dull.

It's all slow and wavering like a world in a show;
the billowing smokes turn shy
far off below your shoes.

It's all so easy if you are some kind of angel,
far and good, like a cool stranger,
not approving, but not thinking of changing.

Buddha's Thoughts

In a mountain that is one big stone
a crack is considering:
we are saved by that hesitation.

All trees lean in the spring
but soon toughen for winter
waiting to say the great name.

In this world, what I really like
are these things that don't happen.

A Survey

Down in the Frantic Mountains
they say a canyon winds
crammed with hysterical water
hushed by placid sands.

They tried to map that country,
sent out a field-boot crew,
but the river surged at night
and ripped the map in two.

So they sent out wildcats, printed
with intricate lines of fur,
to put their paws with such finesse
the ground was unaware.

Now only the wildcats know it,
patting a tentative paw,
soothing the hackles of ridges,
pouring past rocks and away.

The sun rakes that land each morning;
the mountains buck and scream.
By night the wildcats pad by
gazing it quiet again.



EarthFix

Amelia Templeton



PHOTO: AMELIA TEMPLETON

Wyden's O&C Forest Bill Attempts to Balance Logging And Conservation

Oregon Sen. Ron Wyden has introduced a bill that sets the stage for sweeping changes in the management of 2.1 million acres of federal forest in Western Oregon.

The bill attempts to resolve decades of lawsuits over the Bureau of Land Management's so-called O&C timberlands in Western Oregon by designating some areas for conservation and others for timber harvest. It would limit the environmental review process for logging in some designated harvest areas, while guaranteeing protection for stands of trees over 120 years old.

The O&C lands — named for the Oregon & California Railroad that once owned them — comprise a checkerboard of parcels in Western Oregon. The forests are home to significant populations of federally protected spotted owls and marbled murrelets. And the water that flows through these forests makes for healthier salmon habitat.

Logging these forests historically provided a key source of revenue for county

governments through profit-sharing from federal timber sales.

"This new foundation will more than double our timber harvest across 18 timber counties and ensure that harvest continues for years to come. It uses the best available science to mimic natural processes and create healthier, more diverse forests," Wyden said in a press release prior to his public appearance Tuesday in Salem with Gov. John Kitzhaber to unveil the plan.

The Democratic senator said his management plan for the forests would allow for the logging of at least 300 million board feet of timber a year, according to an analysis that was jointly produced by the BLM and Oregon State University forestry professor Norm Johnson.

Wyden chairs the Senate Committee on Energy and Natural Resources. That places him in a strategic position to move the bill forward. Wyden introduced the legislation in response to a proposal introduced by three Oregon representatives: Republican Greg Walden and Democrats Peter DeFazio and Kurt Schrader. Their proposal, which passed the House in September, transfers into a state-owned trust roughly 1 million acres of O&C forests. That House bill faces a veto threat from President Obama.

Here's how Wyden's Senate bill addresses some key issues:

Dividing The Land: The bill places roughly half of the O&C lands in "forestry emphasis areas," focused on producing timber harvests. The remaining forests would be managed for conservation. But in contrast to the House bill, Wyden would not give any federal land to the state to manage.

Ecological Logging: The secretary of the Interior Department would be required to calculate a sustained yield for the forestry emphasis areas and to aim to meet that target every year. Wyden estimates the yield

would be about 300 million board feet.

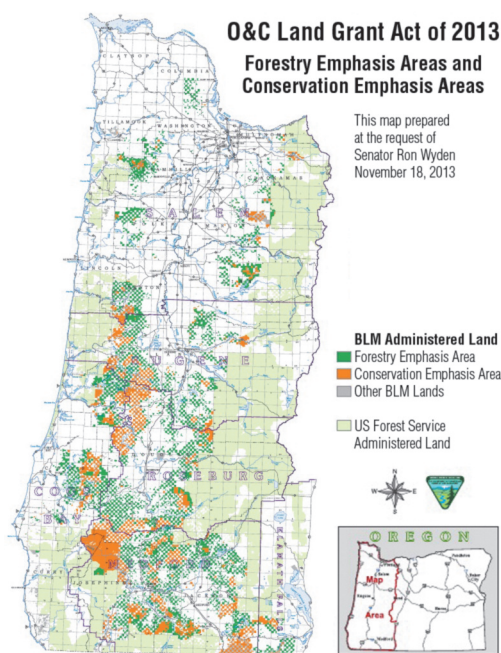
This logging would follow a blueprint created by forestry professors Norm Johnson and Jerry Franklin and informed by research into how forests recovered after the Mount St. Helens eruption. Trees would be planted and cut on rotations of about 80 to 100 years. About a third of the trees in harvested areas would be left standing. Foresters would encourage a diversity of tree species to grow, as opposed to single-species fir plantations. Loggers would be required to leave buffers of at least 300 feet around lakes and wetlands, at least 150 feet around fish streams, and 75 feet around other streams.

A Legal Fast Track: The bill would limit the ability of citizens and environmental groups to challenge individual timber sales. Instead of analyzing each timber sale individually, the BLM would prepare two environmental impact statements to cover all logging and management activities on the O&C lands during a 10-year period. In the designated harvest areas, the bill also eliminates the requirement that the BLM survey for rare species before logging.

Old Trees: Wyden's bill would ban cutting stands of trees more than 120 years old and individual trees more than 150 years old on the O&C lands. The bill also expands the Cascade Siskiyou National Monument and creates new national recreation areas on the Rogue and Molalla rivers.

Water: It designates 165 miles of wild and scenic river, including sections of Wasson Creek, the Nestucca and Molalla rivers and 35 tributaries of the Rogue. It also creates special management units to protect drinking water supplies in Springfield and in Lane, Clackamas and Washington counties.

Tribal Land Transfers: The bill would return about 30,000 acres of forest in Western Oregon to two tribes. Some of the forest land



near Roseburg would go back to the Cow Creek Band of the Umpqua Tribe of Indians and forest near Coos Bay would be returned to the Coos, Lower Umpqua, and Siuslaw Indians.

Early reaction from some environmentalists and the timber industry expressed support for Wyden's efforts — along with calls for changes to make the legislation more to their liking.

"At first glance, it appears that Senator Wyden's proposal falls short of providing our communities the level of legal certainty, jobs, and county revenues they deserve and have been promised," said Tom Partin, president of the American Forest Resource Council in a statement released jointly by a coalition that also included the Associated Oregon Loggers and Douglas Timber Operators.

KS Wild, a southern Oregon environmental group, put out its own statement from executive director Joseph Vaile, who said his group commends Wyden "for his interest in protecting special places in Southern Oregon," while also expressing hope "that Senator Wyden considers positive changes in his bill" to protect forests, rivers and recreation areas.

Oregon Wild and the Sierra Club, however, flatly opposed the plan. In a joint statement, the groups said it eliminates the old-growth reserve system of the Northwest Forest Plan, dramatically weakens Endangered Species Act rules for logging, and limits Americans' ability to have a say in how their lands are managed.

"Oregon Wild has worked with Senator Wyden many times over the years to craft balanced environmental legislation," said Oregon Wild Conservation Director Steve Pedery. "But we must strongly oppose this bill because it is so heavily weighted towards clearcut logging and weakening environmental safeguards."

Amelia Templeton is a reporter for Earth-Fix, a public media project of Oregon Public Broadcasting, Boise State Public Radio, Idaho Public Television, KCTS 9 Seattle, KUOW Public Radio, Northwest Public Radio and Television, Southern Oregon Public Television, and Jefferson Public Radio.



The Splendid Table

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org

Lynne Rossetto Kasper & Sally Swift

Little French Fudge Cakes

If you can melt chocolate and stir, you can make these cakes, and no commercial mix has chocolate as good as this. Quality chocolate is like breeding: it always shines through. Goopy chocolate pockets stud the cakes, while the cake itself is nearly as dense as fudge.

There is a real bittersweet edge here. For the kids add another 3 tablespoons of sugar. For yourself, keep the adult attitude; put the young ones to bed, light the candles, and pour two glasses of port.

You could turn this recipe into a cake by baking it in a 9-inch spring form pan lined with parchment. Increase the cooking time to about 35 minutes.

Wrapped, the cakes keep well in the refrigerator for up to 5 days.

Cook to Cook: The pan you choose will change the baking time of this and other recipes. Here, the dark pan called for gives you fudge cakes in 16 to 18 minutes; shiny pans lengthen the baking time by a few minutes more. We use a dark (not black) nonstick metal pan for this recipe.

Ingredients

One 3.5- or 4-ounce bittersweet chocolate bar, broken up
1-1/2 ounces unsweetened chocolate, broken up
5 tablespoons unsalted butter
1 teaspoon ground cinnamon
1-1/2 teaspoons vanilla extract
2 large eggs plus 1 yolk (for a double recipe, use 5 eggs)
1/2 cup plus 2 tablespoons sugar
1/8 teaspoon salt

3 tablespoons unbleached all-purpose flour, organic preferred (measured by dipping and leveling)

Half of a 3.5- to 4-ounce bittersweet chocolate bar, broken into bite-sized pieces

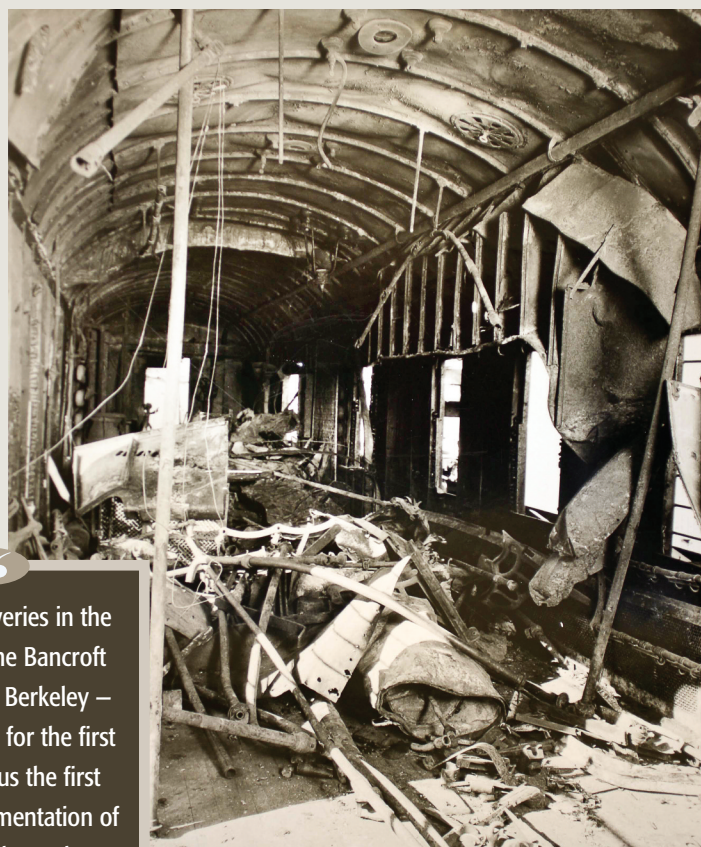
Instructions

1. Preheat the oven to 375°F. Butter a dark metal 6-cup cupcake tin.
2. Combine the broken-up bittersweet and unsweetened chocolates with the butter in a medium-sized microwave-safe bowl. Melt them for 2 to 3 minutes at medium-low power. Check by stirring, as chocolate holds its shape when microwaved. Or melt it in a heatproof bowl over simmering water.
3. In a medium to large bowl, whisk together the cinnamon, vanilla, eggs and yolk, sugar, and salt until creamy. Stir in the flour to blend thoroughly. Then stir in the chocolate/butter mixture until smooth. Finally, blend in the bite-sized pieces of chocolate. Pour the batter into the cupcake pan, filling each three-quarters full.
4. Bake the cupcakes for 18 minutes. Insert a knife into the center of a cupcake. It should come out with some streaks of thick batter. If you have any doubt about doneness, press the top of a cupcake to see if it is nearly firm. Remove them from the oven. Cool the cupcakes in the pan on a rack for 5 to 10 minutes to serve warm, or for 20 minutes to serve at room temperature.

From *The Splendid Table's*® *How to Eat Supper: Recipes, Stories, and Opinions from Public Radio's Award-Winning Food Show* by Lynne Rossetto Kasper and Sally Swift (Clarkson Potter/Publishers, 2008). Copyright © 2008 by American Public Media.



The case of the Siskiyou train robbery transformed the reserved chemist Edward Oscar Heinrich into a national celebrity.



The DeAutremonts had come prepared with a large charge of dynamite, ultimately using it to blow apart the mail coach, shown here.

... new discoveries in the archives of the Bancroft Library at UC Berkeley – reported here for the first time – give us the first detailed documentation of Heinrich’s pioneering forensic work.

THE BEGINNING OF FORENSIC SCIENCE IN THE US

Once the evidence had been collected, cataloged and compiled, the State and Federal law enforcement authorities knew precisely how the crime was committed, but had no clues as to who the criminals were. Therefore, they decided to send the evidence to a 42 year old chemistry professor at the University of California at Berkeley who had had some success in helping Southern Pacific railroads with minor train robberies. His name was Edward Oscar Heinrich.

In the early 1920s, crime labs existed only in Europe. The world-famous FBI crime lab was not founded until 1932. Therefore it must have been a bold move for law enforcement personnel to submit evidence to a university professor in 1923. Professor Heinrich used meticulous scientific processes to examine the evidence and his analyses yielded surprising results. Until recently, the only available information about Professor Heinrich’s conclusions were the sketchy news reports of the day. However, new discoveries in the archives of the Bancroft Library at UC Berkeley – reported here for the first time – give us the first detailed documentation of Heinrich’s pioneering forensic work. For example the results of the analysis of the “One pair of ‘Pay Day’ brand bibbed overalls” reads:

“In the pencil pocket at the left side of the bib watch pocket on the left front bib of the overalls I found a receipt for a registered letter, postmarked “Eugene, Oregon, September

14, 1923 Registered.” This receipt is numbered 2361 and is initialed for the postmaster per “B”.

From a microscopic examination of the dust, hair, and fibers collected from the pockets, chemical analysis of the stains on the garment, and a study of the set of his garment induced by wear, I am of the opinion that the wearer and owner was a lumber jack employed in a fir or spruce logging camp. I computed him, subject to revision with further data which might be found, to be a white man not over five feet ten inches tall, probably shorter; weight not over 165 pounds, probably less. Age between 21 and 25. When in city clothes he is a careful dresser, neat in appearance, has medium light brown hair, complexion fair; has light brown eyebrows; well developed and small hand and feet.

I found the suspenders of the overalls were handled exclusively from the left side, also the pockets on the left side to be those most frequently used. The left suspender I also found to set $\frac{3}{4}$ inches higher over the left shoulder than the right.”

From a forensic point of view, these inferences from a pair of overalls are amazing – better than TV scripts for popular CSI shows. The registered receipt that had escaped everyone’s notice was a crumpled piece of paper found deep in the narrow pencil pocket. This receipt focused the investigation on the DeAutremont brothers, ultimately confirming many of the details inferred by Professor Heinrich.

In the analysis associated with the Siskiyou train robbery Professor Heinrich conducted handwriting comparisons, examined latent fingerprints, bullets, cartridges, fibers, hairs, stains, blood, etc., and conducted serial number restoration on the recovered handgun. Thus, he used most of the techniques that are still used today to deduce how and who committed the crime.

Heinrich was able to link a .45 caliber gun found at the crime scene with Ray through serial number restoration. Hair recovered from the "Pay Day" bibbed overalls place Roy at the crime scene and it was established that Hugh was at the planning cabin by analyzing the handwriting on sale receipts for supplies. After the media publicized Heinrich's deductions, he was often referred to as the "Wizard of Berkeley" or the "Edison of crime detection".

The DeAutremont case validated the power of forensic science and crime scene investigation, and in late 1923 Los Angeles established the first police department crime laboratory in the United States. Its director was August Vollmer, a student of Professor Heinrich who had been Chief of the Berkeley Police Department.

Post Script

Even with Professor Heinrich's work, it took four long years for the fugitive DeAutremont brothers to be apprehended. At the time this was the most extensive and expensive manhunt in the U.S. More than 2 million wanted posters of the brothers were ultimately printed in Spanish, French, Portuguese, German and Dutch. All in all, over \$500,000 (\$6.5 million dollars in today's economy) was spent in the search for the DeAutremont brothers, who were finally arrested in 1927. The youngest, Hugh DeAutremont had joined the US Army and was stationed in the Philippines. He was recognized by a fellow soldier who saw the DeAutremonts' wanted posters when he was transferred from the Philippines back to California. Hugh was convicted of first degree murder by a jury of his peers in the Federal Court house in Jacksonville, Oregon. The two other

brothers were also recognized from posters and were arrested in Ohio by FBI agents in June 1927. After their extradition to Oregon, Roy and Ray DeAutremont pled guilty to first degree murder. All three of the DeAutremont brothers were sentenced to life in prison and were transferred to the Oregon state prison in Salem, Oregon. At the time, there was much controversy that the DeAutremonts had escaped the death penalty, as indicated by the following editorial in the *San Francisco News Letter* following the verdict:

The Railroad Murders

There has been much dissatisfaction over the fact that the de Autremont brothers should have escaped the death penalty for their crime in the robbery and murders attendant upon their criminal attack on a Southern Pacific train. It was one of the most dastardly and contemptible crimes in recent history and involved the killing of three workmen, whose deaths were not even necessary to the carrying out of the robbery.

We are of the opinion that the so-called confession of Hugh de Autremont bears on its face a certain unreal swagger and insincerity which should cause it to be regarded with great suspicion...

The question presented by this case is not very easy of solution. For many reasons it would seem better that the crime should have been proved against them by the State, if only for the purpose of showing the criminally inclined that in the long run a crime career is not a paying career. It is very important that this lesson should be impressed upon wavering youth and it does not seem to us that the method taken of ending the de Autremont case was the best method. Somehow the punishment does not seem to fit the crime. San Francisco News Letter (July-Dec. 1927)

By today's standards the twin DeAutremont brothers would probably have been diagnosed with mental illness. Roy was diagnosed with schizophrenia in 1949, and given a frontal lobotomy that left him unable to care for himself. He was paroled in 1983, and died soon afterward. Ray was paroled in 1961, after expressing repentance for his crimes. He lived in Eugene until his death in 1983. Hugh had been paroled in 1958 and died of cancer less than a year later.

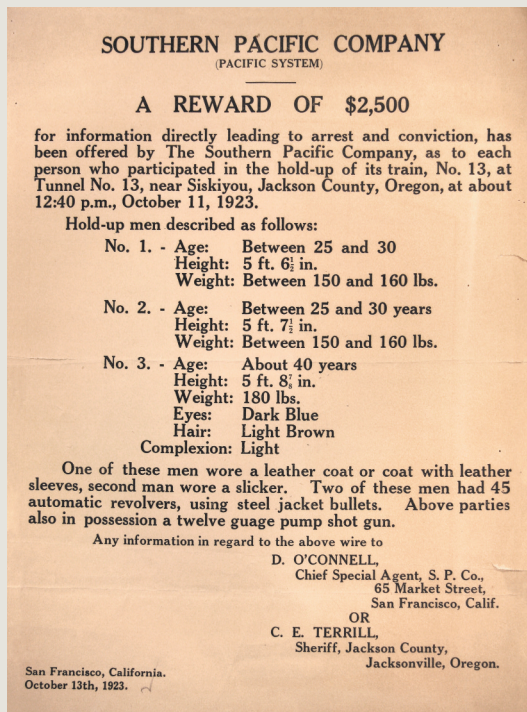
Legend has it that for decades after the crime, railroad engineers who traveled close to the Oregon State prison blew their horns in contempt for the DeAutremont criminals. Sadly, today we know more about the murderers than of the families of Postal Clerk Elvyn Daugherty, brakeman Charles Orin Johnson, engineer Sydney Bates, and fireman Marvin Seng, who perished at a time when there was only meager compensation for dying on the job.

POST-POSTSCRIPT: UNSOLVED MYSTERIES

In their quest to find the lost original report of Edward Oscar Heinrich, the authors



Twins Roy and Ray DeAutremont were 23 years old when they were joined by their younger brother, Hugh, in robbing Southern Pacific's train #13, called the Oregon Express, in hopes of stealing the cash and valuables they believed were on board that day.



have studied multiple first sources that had not been examined for over 80 years. This research has produced a number of fascinating discoveries.

The timeline at the crime scene indicates that the DeAutremonts had perhaps as much as an hour to search the blown-up mail car, but it is commonly accepted that the murderers got away with nothing. Therefore it was an astonishing surprise to find at the Jackson County Sheriff's Office witness statements that imply the DeAutremonts had something to hide.

First there is a witness statement by an Ashland resident called L. Zundel who describes two individuals in the company of a suspicious person described as follows:

"...one unknown party was at the summit of the Siskiyou Mountains just opposite the tunnel at the little hotel on the hill on the sixth day of December 1923, 9 am. The lady that runs the hotel states they came up about 5:30 or 6 am, made arrangement for breakfast, and then went some place. On their return they ate breakfast...(they) gave the following description of the small man: age 22 or 23, dark complexion, wore dark cap, blue waiste (sp) overalls, height 5.6, weight about 140 pounds, small features, small dark eyes, wore dark vest coat"

A few hours later on the same morning the above described man called at a little cabin near the foot of the Siskiyou, occupied by a wood cutter, and asked him if he had been in the loft of the cabin recently, and he replied that he had; ask him if he had found any package, stating that he had left some walnuts there the year before, and the wood cutter stated he did not believe there was any there but replied he would look and see. (He) unlocked the cabin and the wood cutter boosted him into the loft. He reached under the two floors and brought out a mackinaw coat which was all rolled up seeming to contain something light, in weight, probably would weigh 30 or 40 pounds, very well done up. He then left with the package toward the highway, north.

The second witness statement comes from the T.B. Gosnell from Ashland and is the wood cutter described above. He states:

"I am a wood cutter and have a cabin in the foot of the Siskiyou Mountains, on Wall creek, near tunnel 16 in the Siskiyou. About December 6, 1923, a man about 5 foot 6 inches, perhaps 25 or 30 years of age, small eyes, dark, came to my cabin quite early in the morning got a mackinaw coat from the loft of the cabin. He said this coat contained walnuts that he had left there early the fall. I assisted him into the loft and helped him down with this bundle. It weighed perhaps 20 pounds and it did not appear to me that it contained walnuts. The coat was tied up so as to afford a wrapper for something. As near as I can recall it was a plaid mackinaw coat, dark in color and dirty.

Frank Stullenberger found a mackinaw coat in a creek bank near a stump of a tree about 300 yards from this cabin.

I found a grub hoe, pick and shovel under some brush about a quarter of a mile north of this cabin, and about a hundred yards from the Pacific Highway about March 1924"

The third witness statment comes from Frank Stullenberger from Ashland. His statment is:

About March 10, 1924, I found a red and black checked mackinaw coat ... in the bed of a creek about 350 yards from my cabin in the Siskiyou Mountains, near the S.P. Ry. Track. In the pocket of this coat was part of an El Paso, Texas, newspaper, dated February 24, 1924. (El Paso Times). This paper was in a breast pocket, under the overplaing flap of a loggers jacket. ... The coat had two or more cuts in it, one in the back, perhaps an inch and a half wide, appeared to have been cut with a sharp knife blade....

There is a little cabin in an out of the way place on the Nellie Russell place which apparently has not been occupied for several years. "DeAutremont Bros." is written on the back door of this cabin with lead pencil. I saw this in January, 1924."

Given these statements is it feasible to construct the following scenario: The DeAutremonts may have had logistical support and accomplices (e.g., the small dark man). After the train robbery they escaped with something valuable and hid it in the loft of T.B. Gosnell's remote cabin. Twenty-five days later the accomplices recovered the loot. The Southern Pacific Railroad, which kept meticulous shipping records, may have had its own reasons for never revealing the nature of their losses in this last great western train robbery.

It is tempting to speculate that the DeAutremonts had help. Otherwise how can one explain their incompetence during the crime but their resourcefulness at avoiding capture in the face of organized searches by so many competent law enforcement agencies? Clearly these speculations cannot be proven since all parties have undoubtedly passed away. But the common portrayal of the DeAutremont brothers as dim-witted and misguided youths who eventually repented of their crimes may be more of a romantic notion than reality.

Perhaps the best epilogue to this story was stated by Frank Stullenberger in 1924:

"I have lived in the woods for about eight years and do not believe walnuts could be left unmolested in any open cabin for any length of time. The rats, squirrels or chip monks would be very apt to carry them away the first night.....It appears to me that some foul play has been committed in that vicinity..."

We are left with unanswerable questions, with the distant imagined echo of that explosion, the gunshots, and the cries of the innocent victims. Even the best detective can never untangle all the mysteries, and the never-ending consequences, of the DeAutremonts' dark crime on that bright October day so long ago.

ACKNOWLEDGEMENTS

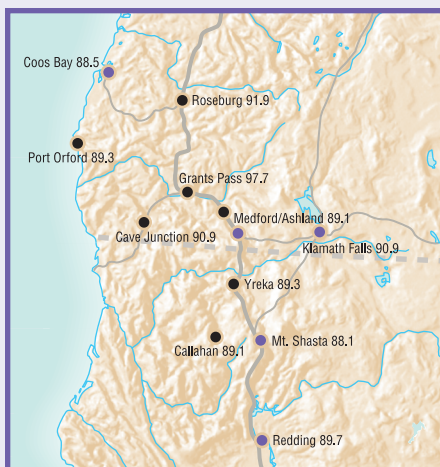
The authors gratefully acknowledge the Sheriff's Department of Jackson County, Oregon, and the Bancroft Library of the University of California at Berkeley for providing access to historical materials used in researching this article.

Edgard Espinoza and Pepper Trail are forensic scientists at the National Fish and Wildlife Forensics Laboratory in Ashland, Oregon.

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4:00pm All Things Considered
6:00pm World Café
8:00pm Undercurrents
(Modulation Fridays 8-10pm)
3:00am World Café

Saturday

5:00am Weekend Edition
10:00am Wait Wait... Don't Tell Me!
11:00am Car Talk
12:00pm Radiolab
1:00pm Q the Music
2:00pm E-Town
3:00pm Mountain Stage
5:00pm All Things Considered

6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues
12:00am Undercurrents

Sunday

5:00am Weekend Edition
9:00am The Splendid Table
10:00am This American Life
11:00am The Moth Radio Hour
12:00pm Jazz Sunday
2:00pm American Routes
4:00pm TED Radio Hour
5:00pm All Things Considered
6:00pm The Folk Show
9:00pm Folk Alley
11:00pm Mountain Stage
1:00am Undercurrents



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Under the Direction of
RANDY SPARKS



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The New Christy Minstrels were the embodiment of early '60s popular folk music. With a Best Album Grammy and their debut record on the Billboard charts for two years, the group was a serious hit-making machine.

CIRQUE ZIVA



January 26
2:00 pm

Filled with Chinese acrobatics, dance, juggling and trapeze, this one-of-a-kind experience is fast-paced fun.



celtic NIGHTS

January 28 • 7:30 pm
Spend a joyous evening in the hypnotic fury of dancing Irish feet and the majesty of soaring music.



PROGRAM GUIDE CLASSICS & NEWS

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12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

5:00am Weekend Edition
8:00am First Concert
10:00am Metropolitan Opera
2:00pm Played in Oregon
3:00pm Car Talk
4:00pm All Things Considered

5:00pm New York Philharmonic
7:00pm State Farm Music Hall

Sunday

5:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm Keeping Score
8:00pm State Farm Music Hall

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Camas Valley 88.7	Gasquet 89.1	Mendocino 101.9	
Canyonville 91.9	Gold Beach 91.5	Port Orford 90.5	
Cave Junction 89.5	Grants Pass 101.5		
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

Jan 1 W Haydn: Symphony No. 14
Jan 2 T Balakirev*: Piano Sonata
Jan 3 F Giuliani: *Rossiniana* No. 3

Jan 6 M Bruch*: Konzertstück in F sharp minor
Jan 7 T Liszt: Piano Concerto No. 2
Jan 8 W Brahms: Clarinet Sonata in E flat major
Jan 9 T Paine*: *Shakespeare's Tempest*

Jan 10 F Debussy: Sonata for Flute, Viola and Harp
Jan 13 M Mendelssohn: Cello Sonata No. 1
Jan 14 T Ravel: Piano Concerto in G major
Jan 15 W Siegmeyer*: *Western Suite*
Jan 16 T Handel: Sinfonia from *Saul*
Jan 17 F Grieg: *Holberg Suite*

Jan 20 M Chausson*: *Soir de fête*
Jan 21 T Gershwin: *Catfish Row*

Jan 22 W Beethoven: String Quartet No. 11
Jan 23 T Chavez: *Sinfonia India*
Jan 24 F Dello Joio*: Sonata No. 3

Jan 27 M Mozart*: Symphony No. 29
Jan 28 T Tavener*: *Butterfly Dreams*
Jan 29 W van Bree*: Concert Overture
Jan 30 T Quantz*: Flute Concerto No. 216
Jan 31 F Schubert*: String Trio in B flat major

Siskiyou Music Hall

Jan 1 W Rachmaninov: Piano Concerto No. 3
Jan 2 T Tippett*: Triple Concerto
Jan 3 F Suk*: *A Summer's Tale*

Jan 6 M Scharwenka*: 2 Waltzes and Songs & Dance Melodies
Jan 7 T Mozart: Piano Concerto No. 24
Jan 8 W Thalberg*: Fantasia on *La Donna del Lago*
Jan 9 T Mendelssohn: Symphony No. 5
Jan 10 F Sinding*: Piano Concerto in D flat major

Jan 13 M Graupner*: Overture in D major
Jan 14 T Nielsen: *The Four Temperaments*
Jan 15 W Haydn: Symphony No. 52
Jan 16 T Paisiello: Piano Concerto No. 8
Jan 17 F Beethoven: *Kreutzer Sonata*

Jan 20 M Piston*: Symphony No. 4
Jan 21 T Stravinsky: *Apollon Musagete*



PHOTO: KEN HOWARD/METROPOLITAN OPERA

Anna Netrebko in the Metropolitan Opera's presentation of Gaetano Donizetti's *L'Elisir d'Amore*.

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7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am The Takeaway
11:00am Here & Now
1:00pm The World
2:00pm To the Point
3:00pm Fresh Air
4:00pm On Point
6:00pm Fresh Air (repeat)
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am World Link
9:00am Day 6
10:00am Living On Earth
11:00am Science Friday
1:00pm West Coast Live
3:00pm A Prairie Home Companion
5:00pm To the Best of Our Knowledge
7:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am TED Radio Hour
11:00am On The Media
12:00pm A Prairie Home Companion
2:00pm Backstory
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm This American Life
6:00pm Fresh Air Weekend
7:00pm BBC World Service

- Jan 22 W Brahms: Piano Concerto No. 1
Jan 23 T Clementi*: Symphony No. 3, "Great National"
Jan 24 F Tchaikovsky: Orchestral Suite No. 3
Jan 27 M Mozart*: Sinfonia Concertante
Jan 28 T Glazunov: Symphony No. 5
Jan 29 W Grieg: Cello Sonata in A minor
Jan 30 T Spohr: *The Consecration of Sounds*
Jan 31 F Schubert*: Grand Duo Sonata

Metropolitan Opera

Jan 4 *The Magic Flute* (In English)
by Wolfgang Amadeus Mozart
Jane Glover, conductor; Heidi Stober, Kathryn Lewek,
Alek Shrader, Nathan Gunn, Shenyang, Eric Owens

Jan 11 *Die Fledermaus* (In English)
by Johann Strauss, Jr.
Ada Fischer, conductor; Susanna Phillips, Christine
Schäfer, Anthony Roth Costanzo, Christopher Maltman,
Michael Fabiano, Paulo Szot

Jan 18 *Eugene Onegin*
by Peter Ilyich Tchaikovsky
Valery Gergiev, conductor; Anna Netrebko, Oksana
Volkova, Piotr Beczala, Mariusz Kwiecien, Alexei
Tanovitsky

Jan 25 *L'Elisir d'Amore* by Gaetano Donizetti
Maurizio Benini, conductor; Anna Netrebko,
Ramón Vargas, Nicola Alaimo, Erwin Schrott



Eric Owens as Sarastro in the abridged, English-language holiday presentation of Mozart's *The Magic Flute*.

PHOTO: KEN HOWARD/METROPOLITAN OPERA

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ARTSCENE

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to jprartsce@gmail.com
January 15 is the deadline for the March issue.

ROGUE VALLEY

Theater

- ◆ Craterian Performances presents:
 - Next Stage Repertory: Old Time Traveling Radio Show, Jan 3, 4, 10 at 7:30 pm and Jan 11 at 2
 - Cirque Ziva, Jan 13
 - Rogue Valley Symphony, Jan 18
 - *MAMMA MIA!* Jan 21
 - The Fantasticks, Jan 26
 - Jackson County Comm. Concert Assoc./NY Brass Trio, Jan 28
 - Classic Albums Live – Abbey Road, Jan 30
- Except for Jan 11 matinee, all performances begin at 7:30 pm. Located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

◆ Camelot Theatre opens its 2014 Season with Spotlight on Loretta Lynn, Jan 9–19. Also, *Driving Miss Daisy*, Jan 29–Mar 2. Show times: Previews Wed & Thu 8 pm; Evenings Wed–Sun 8pm; Matinees Sundays at 2:00 pm. Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

Music

◆ Jefferson Baroque Orchestra presents the Winter Season Concert: Celebrating the Seasons on Jan 4 at 7 pm at Newman Methodist Church, Grants Pass and Jan 5 at 3 pm at 1st United Methodist, Ashland. (541)683-6648 www.jeffersonbaroqueorchestra@yahoo.com

◆ St. Clair Productions presents singer/songwriter Jennifer Berezan on Jan 11 at 8 pm at the Unitarian Fellowship, 87 4th St., Ashland. Tickets available online or at the Music Coop. (541)535-3562 www.stclairerevents.com

◆ The Historic Rogue Theatre presents Jonny Lang in concert on Jan 14 at 8 pm. Located at 143 SE H St., Grants Pass. (541)471-1316 www.roguetheatre.musictoday.com

◆ Rogue Valley Symphony presents Masterworks Series – Concert III

- Jan 17 at 7:30 pm at So. Oregon University Music Recital Hall, Ashland
- Jan 18 at 7:30 pm at Craterian Theatre, Medford
- Jan 19 at 3:00 pm at Grants Pass Center for Performing Arts

RVS Box Office: 1250 Siskiyou Blvd., Ashland. (541)552-6354 www.rvsymphony.org



St. Clair Productions presents singer/songwriter Jennifer Berezan on Jan 11 at the Unitarian Fellowship in Ashland.

◆ Chamber Music Concerts presents Concert III Axiom Brass

- Jan 24 at 7:30 pm Evening Series: *Sacred Brass*
- Jan 25 at 3:00 pm Matinee Series: *New Standards*

Pre-Concert Lectures one hour before every performance in the SOU Choir Rm. All performances So. Oregon University Music Recital Hall, Ashland. (541)552-6154 www.chambermusicconcerts.org

◆ So. Oregon University Dept. of Performing Arts/Music presents the SOU Tutunov Piano Series Concert IV featuring Dr. Alexander Tutunov and Friends on Jan 31 7:30 pm in SOU Music Recital Hall on S. Mountain Ave., Ashland. (541)552-6348 www.sou.edu/performingarts



Events/Exhibitions

◆ Schneider Museum of Art presents its Permanent Collection which has grown to over 500 objects of art. The museum is located on the campus of SOU near the corner of Siskiyou Blvd. and Indiana St., Ashland. (541)552-6245 www.sou.edu/sma/upcoming.html

◆ Rogue Gallery & Art Center presents “The Women of Ambus: Working in the Empty Spaces” Main Gallery, Jan 10 thru Feb 14. Opening Reception: Jan 17, 5–8 pm. Call regarding classes. Located at 40 S. Bartlett St., Medford. (541)772-8118 www.roguegallery.org

◆ Wiseman Gallery presents works of Kati Toivonen “Transmutations” digitally composed photographs, Jan 8–31. Located on the Redwood Campus of Rogue Comm. College in Grants Pass. (541)956-7241 www.roguecc.edu/galleries/wiseman

◆ FireHouse Gallery presents works of Jonathan McFadden “Modernized Disaster” mixed media, Jan 8–25. Also, works of O. Gustavo Plascencia “Transitions” photo-constructions, Jan 29–Feb 22. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse

◆ Grants Pass Museum of Art presents Second Friday Poetry on Jan 10. Also, “Black, White, and the Blues” Silent and Live Auction. Call for time. Located at 229 SW G St., Grants Pass. (541)479-3290 www.gpmuseum.com

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5–8 pm. (541)488-8430 www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6–9 pm. (541)787-7357

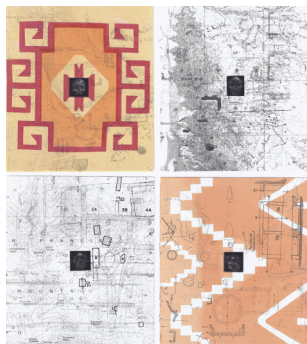
◆ 3rd Friday Artwalk in Historic Downtown Medford from 5–8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk.html



PHOTO: CHRISTOPHER BRISCOE PHOTOGRAPHY

The Rogue Valley Symphony presents Masterworks Series – Concert III conducted by Martin Majkut, Jan 17 through 19.

LEFT: Ross Ragland Theater presents visual humorist, fantasy artist, and musician Michel Lauziere on Jan 17.



LEFT: Mendocino Stories & Music Series presents American folk singer Tracy Grammer on Jan 16. **CENTER:** FireHouse Gallery presents works of Jonathan McFadden "Modernized Disaster" mixed media, through January 25. **RIGHT:** SOU's Department of Performing Arts & Music presents the SOU Tutunov Piano Series Concert IV featuring Dr. Alexander Tutunov and Friends on Jan 31.

OREGON AND REDWOOD COAST

Music

◆ Pistol River Concert Association presents husband and wife duo, Aaron and Nicole Keim, *The Quiet American*, joined by bassist Ronnie Ontiveros on Jan 11 at 8 pm at 24194 Carpenterville Rd., Pistol River. (541)247-2848 www.pistolriver.com

◆ Friends of Music presents Gala Young Artists Concert on Jan 12. Call for time and tickets. Seventh Day Adventist Church, 102 Park Ave., Brookings. (541)469-7625 www.brownpapertickets.com or www.arcataplayhouse.org

◆ Arcata Playhouse presents American Roots Female Trio Red Molly on Jan 14 at 8 pm. Tickets available at Wildberries Market and Wildwood Music. 1251 9th St., Arcata. (707)822-1575 www.brownpapertickets.com or www.arcataplayhouse.org

◆ Mendocino Stories and Music Series presents American folk singer Tracy Grammer on Jan 16 at 7:30 pm at Little River Inn's Abalone Room, North HWY 1, Little River. Doors open at 7 pm. Tickets available at Little River Inn and by phone. (707)937-5924 www.mendocinostories.com/events.html

Exhibitions

◆ Humboldt Arts Council's Permanent Art Collection is dedicated to the arts and artists of the Pacific Northwest and doubled in number with the donation in 1991 of over one hundred works of art from the personal collection of well known artist and patron Morris Graves. The Morris Graves Museum of Art is located at 636 F St., Eureka. (707)442-0240 www.humboldtarts.org

◆ Coos Art Museum continues its presentation of the following exhibitions and events:

- *In the Maggie Karl, Perkins, and Vaughan Galleries:* Coastal Glass to Feb 7
 - *In the Uno Richter Atrium Gallery:* Hawthorne Family Works to Feb 7
 - *In the Mabel Hansen Gallery:* Garden Party: Leach/Werner Studio to Feb 7
- Coos Art Museum located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

◆ Trinidad Museum presents Lee Taylor



Kati Toivanen's series of digitally composed images, "Transmutations" will be on exhibit at the Wiseman Gallery in Grants Pass through Jan 31.

Walashek's Landscape Paintings and J. Goldsborough Bruff Sketches thru Winter 2013. Located in the historic Sangster-Watkins-Underwood House at 400 Janis Court at Patrick's Point Dr., Trinidad, CA. (707)677-3883 www.trinidadmuseum.org



Chamber Music Concerts presents Concert III Axiom Brass on Jan 24 and 25.

ROSEBURG/EUGENE

Theater

◆ Umpqua Actors Community Theatre *A Little Piece of Heaven*, directed by Martin Follöse and written by Matthew Carlin, Jan 30 thru Feb 23. Betty Long Unruh Theatre, 1614 W. Harvard Ave., Roseburg. (541)673-2125 www.umpqua-actors.com

Music

◆ Umpqua Community College Music Dept. presents *Twelfth Night* by the Vintage Singers on Jan 3 and 4 at 7:30 pm at First Presbyterian Church, Roseburg. (541)440-4693 riverhawk-web.com/events/calendars/fine-arts-events/

◆ Historic McDonald Theatre presents Floater & Hell's Belles on Jan 11. Doors open at 7 pm & show starts at 8 pm. Located at 1010 Willamette St., Downtown Eugene. (800)992-8499 www.mcdonaldtheatre.com

Exhibitions

◆ The Art Gallery at Umpqua Community College, located in the Whipple Fine Arts Bldg., presents the UCC Permanent Gallery New Works Jan 6 thru Feb 6. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 riverhawk-web.com/events/calendars/fine-arts-events

NORTHERN CALIFORNIA

Theater

◆ Riverfront Playhouse presents "2 ACROSS, a Comedy of Crosswords and Romance" written by Jerry Mayer and directed by Kay Overbay, weekends Jan 18 to Feb 15. Showtimes: Fri and Sat 7:30 pm and Sun 2 pm. Ticket outlet: Cascade Theatre, 1733 Market St., Redding. (530)243-8877. Playhouse located at 1620 E. Cascade Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

Music

◆ The Historic Cascade Theatre Performance Series presents:
• New Christy Minstrels on Jan 4 at 7:30 pm

CONTINUED ON NEXT PAGE



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Artscene *From p. 29*

- SF Opera Cinema Series: *Porgy and Bess* on Jan 5 at 2 pm
 - Cirque Ziva on Jan 26 at 2 pm
 - Celtic Nights on Jan 28 at 7:30 pm
- Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

Exhibitions

- ◆ Siskiyou Arts Museum presents Local Color Art Show Dec 13. 2nd Fri Art Openings resume from 5-7 pm featuring Local Color, and the artwork of Siskiyou County artists. (530)859-5554 www.siskiyouartsmuseum.org
- ◆ Turtle Bay Exploration Park continues its presentation in the museum: *Sin in the Sagebrush*, examining the lives of those who sought opportunity, fortune and community on the Western frontier, thru Feb 9. Also, *Tough by Nature: Portraits of Cowgirls and Ranch Women of the American West*, thru Jan 19. Turtle Bay is located at 844 Sundial Bridge Dr., Redding. (800)887-8532 www.turtlebay.org
- ◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistoricalsociety.org

KLAMATH

Theater

- ◆ The Linkville Players present Robert Harling's serio-comic drama *Steel Magnolias*, directed by Laura Allen, Jan 17 thru Feb 8. Fri and Sat at 7:30 pm; Sunday matinee on Feb 2 at 2 pm. Located at 201 Main St., Klamath Falls. (541)205-4395, Ext. 3 www.linkvilleplayers.org

- ◆ Ross Ragland Theater presents the following concerts and events:
 - Monday Night at the Movies: *When Harry Met Sally* on Jan 13 at 7 pm
 - Michel Lauziere on Jan 17 at 7:30 pm
 - Golden Dragon Acrobats: Cirque Ziva on Jan 28 at 7:30 pm
- Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

Music

- ◆ Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 pm at the American Legion, 228 N. 8th St., Klamath Falls. (541)882-0475 www.klamathblues.org

Exhibitions

- ◆ The Klamath Art Gallery presents "Abstraction in Art & Photography Invitational Exhibit" Jan 5 thru 26. Located at 120 Riverside Dr., Klamath Falls. (541)883-1833 www.klamathartgallery.blogspot.com
- ◆ The Favell Museum of Western Art and Native American Artifacts presents an on-going exhibition of over 100,000 Indian artifacts. Located at 125 W. Main St., Klamath Falls. (541)882-9996 favellmuseum@gmail.com



TOP: Celtic Nights, an evening of hypnotic Irish dance, takes the stage at the Cascade Theatre in Redding on Jan 28. **BOTTOM:** The Golden Dragon Acrobats of *Cirque Ziva* perform in the region on three separate occasions in Jan: Craterian Theatre in Medford on Jan 13; Cascade Theatre in Redding on Jan 26; and the Ross Ragland Theatre in Klamath Falls on Jan 28.



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6:45 a.m.

Sarah and her daughter get ready for another school day

6:50 a.m.

Sarah signs onto Providence MyChart

6:51 a.m.

Reviews her daughter's immunization records

6:53 a.m.

Reads a reply message from her daughter's pediatrician

6:55 a.m.

Checks her recent lab results

6:59 a.m.

Signs off, ready for the start of another busy day



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